

# KERAMIC STUDIO

Vol. VIII, No. 9

SYRACUSE, NEW YORK

January, 1907



We extend a New Year's Greeting to our KERAMIC friends with full assurance that they will indeed enjoy this New Year's trip to the work-shop of Henrietta Barclay Paist, of Minneapolis, and that they will find in the West a vigor and originality which will be both instructive and inspiring. The next individually edited number will be given in March. Margaret Overbeek is also a Western girl, teacher at DePaw Institute, Greencastle, Indiana. In May we return again to the East, our anniversary number being edited by Mr. Marshal Fry of New York.

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The next subject for the Class Room will be "Flower Painting" under which heading will be included the subdivisions: Roses, white, pink, and crimson; Violets; Daffodils; Nasturtiums; Geraniums; Pansies; Forget-me-nots. Other flowers, white, pink, crimson, violet, purple, blue, yellow, orange and red. Miniature flowers. Prizes as before.

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## THE CLASS ROOM—THE ART OF TEACHING.

Second Prize—Sydney Scott Lewis, Georgetown, Ky.

Truly the art of teaching china painting is an art.

To know how to take a piece of china and decorate it, then to be able to teach others how to do it, the teacher of china painting must not only train the eye and hand, but the taste as well, and to so direct it that the pupil will learn not only what is best to decorate for different uses, and how to decorate, but why.

The writer of this article has for six years taught china painting, with but few exceptions the pupils have been beginners, the class generally changing from year to year, only an occasional one remaining long enough to become in a measure an advanced pupil, and the experience so gained may be useful to others, especially in the teaching of beginners. When she began teaching, she was a beginner herself, although having had more training than the young woman who wanted to take five or six lessons "not to become an artist but to be able to teach." She was obliged to do simple things, so naturally the pupils had to begin with simple things also, and gradually, as experience grew, to work up to more ambitious things. This plan has seemed so good to the teacher that even with the gaining of greater experience and confidence this early method has been followed.

The majority of the pupils were boarding school girls who "wanted some pretty things to take home." So it has been a fight to keep to quality of work and not quantity, to stand up for simple conventional designs on table ware, especially to wage war against bunches of flowers painted on the center of plates and dishes. However, as a result of judicious advice and the exhibition of some well chosen pieces, they were generally sent home with a fair amount of cups and saucers, plates and bowls, with

which they will be able to live in peace and pleasure, and out of which they may eat in the same state of mind.

Surely it is best that the would be china painter should have some training in drawing, but if this is not the case, try and alternate painting lessons with drawing, and if that is not to be, by all means keep them to the purely conventional style, teaching them how to make an exact tracing of a design, and how to accurately transfer it to the piece to be decorated.

If one is starting a class of beginners, say six or more, or even a less number, much can be taught them by the class method, at least much of the elementary work. See that each one has a full list of good colors, first class oils and mediums, well selected brushes and an improved palette. The first step is to show them how to mix colors and set a palette. Take one of the palettes and let them watch you mix such colors as they will need for general painting. Let them see a palette arranged "decently and in order" with clean well mixed colors, and impress on them the necessity of this in order to do satisfactory work.

Suppose one of the pupils is to do a set of plates in some simple conventional design on the border, with design wiped out from the tint, filled in with color and the whole outlined. Here is an excellent chance to instruct the entire class in dividing the plate into the desired parts, drawing and transferring the design, mixing and putting on a tint, explaining just the proportion of flux, color, medium or oil required. Have them watch the stroke with which the paint is put on, the kind of brush used, the way to make and handle the pad, the way the tinted surface should look when finished; then the very important step, cleaning out the paint from the design carefully and accurately. Next how to fill in the design with any desired color; then outline (only when the pupil does the work the piece should be fired before outlining), showing them how to take up the paint and hold the brush, in order to make long, even, unbroken lines, calling their attention to the way the piece is held, so as to avoid finger marks and spots on the fresh color. When you are doing the work yourself, be so careful, so neat, that spots and specks will be out of the question. When you make a mistake never hesitate to rub out and begin again, thus setting a good example. When you are working, impress on the students that this is the way you want them to do similar work and the chances are 9 to 10 that they will have followed you so closely in many things that they will be able to bring a piece of work through these steps without much more instruction.

Having them imitate you does not mean that their individuality is not to be encouraged, but start them the right way and their individuality will adapt itself to that just as easily as it would the wrong way. Then as experience comes, let them go at the work by any method by which they can reach the best results. But you will find that their method will more or less follow the teacher's. All well, if they have been correctly started, but, alas! quite the reverse if not.

In this class method teach them to mix and use paste and enamel, to put on gold and silver, telling them Roman

## KERAMIC STUDIO

gold is for white china, unfluxed for tinted, etc. Give them a general lesson in the way to wash and put away brushes. Let them watch you put on a grounded color and paint in a background, explaining fully the difference in a ground, a tint and a background. Encourage them to ask questions of you and of each other, and to help each other. Often one will excel in putting on a design, another in grounding a color, another in outlining. Let them help each other over some of these hard places, by showing others how to do what they understand best. It makes them feel that there is something that they really can do, and gives them confidence, and will teach them how to teach, if ever the need be. Show them how to fire a kiln, to stack it and understand it in an intelligent way. Make friends with them and let them feel how personal your interest is in each one. Praise their work when it is good or shows earnest work. Teach them to have a fine enthusiasm for it all, but never allow careless or badly executed work to stand, let them understand that work like that is without merit, and have it taken out, even though it loses the work of days. Teach them that a simple design well placed and well executed is worth all the badly done, overdone pieces, even though they be gay with gold and enamel, that the use of gold is to beautify and not to cover defects, and is only beautiful when rightly used.

If some insist on trying at the first naturalistic work, let them attempt the simplest things possible, on a panel for instance. It is more difficult to select simple naturalistic designs than conventional ones, but if one must have them, most excellent ones are found in almost every number of KERAMIC STUDIO. Taken as a whole, often many of them are too complicated for the beginner, but parts of them may easily be worked out by following the directions given by the designers and the advice of the teacher. For small roses Mrs. Safford gives many designs and very explicit directions, follow as nearly as possible her designs and directions.

Of course the class lessons are only to show a few general elementary principles, as they come up from time to time and in such a way that beginners can take advantage of them. The more advanced students have already been taught these things and what they need the most is personal aid and advice, as their work requires. Every teacher of china painting, to be successful, must adapt herself more or less to the individual need of each pupil. There are even in a small class every variety of pupils. There will be the persevering, painstaking, hard-working one, who works for the pure love of it, but who somehow seems never to get along or turn out any creditable work. They just cannot learn how to paint china and yet insist on doing it. There is the pupil who is careless, the one who is inattentive to your instruction, the one who shirks at the hard work, expecting the teacher to do that, the one who is taking lessons to kill time or because her mother wants her to. Then there is the really talented pupil who with time and instruction will make a good decorator but who after a few lessons knows more than her teacher. For all these pupils the teacher needs to put on the armor of patience, perseverance and impartiality. Once in a while, there is the student working for art's sake, careful, painstaking, always willing to do over and over to bring a piece of work to perfection, who may never be doing any very original and brilliant work but always work that can be pronounced good. Then rarely, very rarely indeed, there comes a student both original and brilliant, who will be a joy and an inspiration for the

teacher, and may be a compensation for all less satisfactory pupils.

Many of the best teachers teach entirely by giving private lessons and doing all the work, letting the student watch the entire process from first to last. Generally the pupil watches them through the lesson and then duplicates the piece of work as nearly as possible under their supervision. Instruction in this way is only advisable after one has studied and worked enough to be able to follow one of these expert painters intelligently. But a few hours instruction from them is worth months and months of lessons from less experienced teachers.

A plain, flat piece of china (not too small) is the most advisable for a beginner to start on. A very good piece is a plate, say, a dinner plate. The beginner is to put on it some conventional design on the order of those by Mrs. Price in the KERAMIC STUDIO, May 1905, or some of Miss Mason's designs, many of which are to be found in the STUDIO.

First make a correct tracing of design, divide plate into the desired number of parts, trace design on plate and outline in India ink. Next outline with a mixture made by using  $\frac{1}{2}$  Copenhagen Blue,  $\frac{1}{2}$  Banding Blue and a little Black. Fire.

### SECOND FIRE

Paint in background  $\frac{2}{3}$  Copenhagen Blue,  $\frac{1}{3}$  Banding. Mix with enough medium to paint on evenly. When nearly dry, dust with Copenhagen Blue.

### THIRD FIRE

Tint the whole plate with Neutral Yellow (mix this with Fry's Tinting Oil) put on as a tint and padded. If desired, dust with Copenhagen Blue.

### FOURTH FIRE

Tint whole plate Deep Blue Green.

This treatment gives a charming effect in a soft greyish greenish blue, and, in doing this piece, the pupil is taught to put on a conventional design, to outline, to paint in a one tone background, to dry dust a surface and to put on a tint. The plate is also very effective carried only through the third fire. The designs can also be treated by omitting the outline and painting in the background and wiping out the design, for first fire.

Another simple design is plate in seaweed KERAMIC STUDIO, November 1902, carried out in two tones of green and outlined in gold or black. The plate by Miss Smith, KERAMIC STUDIO, May 1905, was very easily done by a beginner by doing flowers and border in gold, leaves and stems in green gold, no outline.

For a vase the China Lily design by Emma Ervin KERAMIC STUDIO, July 1904, is simple and effective, adapting itself readily to simple vase forms.

In the STUDIO may be found any number of tea tiles in conventional designs that are especially recommended to beginners. They are simple in treatment, easy to handle, and may be carried out in color, lustre or enamel. See tile by Miss E. Mason, KERAMIC STUDIO, September 1904.

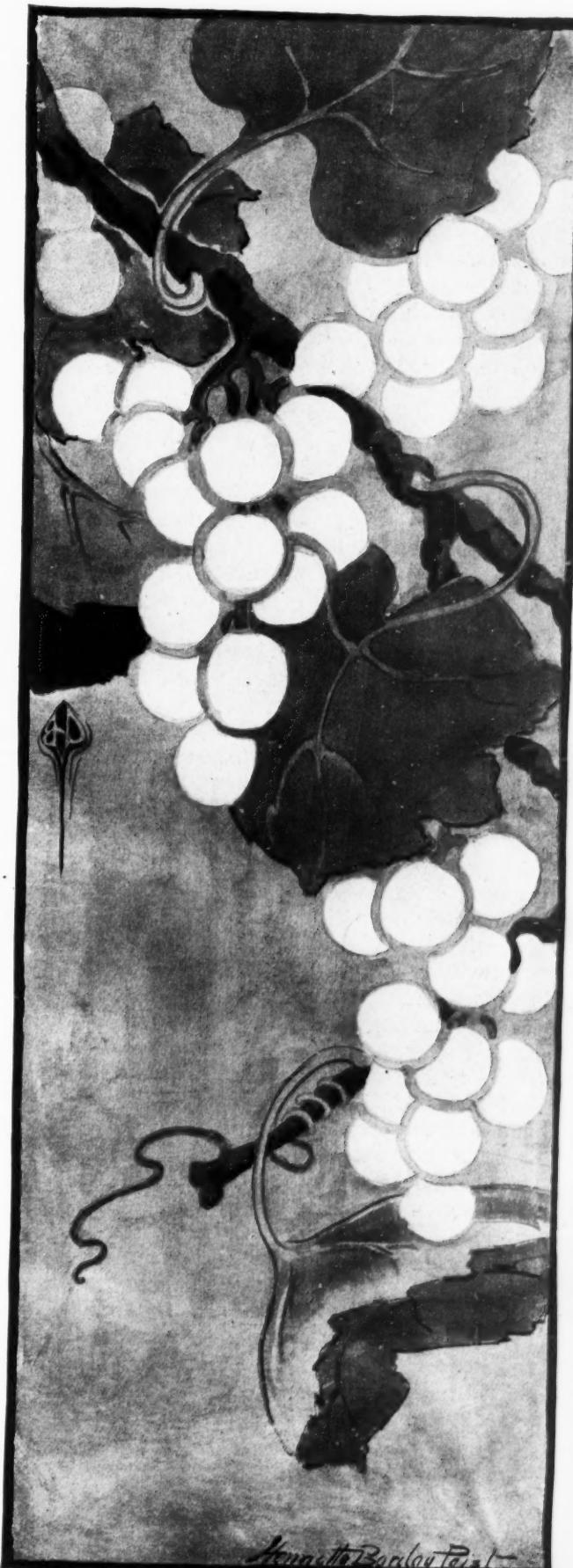
For work in enamel, Mrs. Leonard has given many designs. A cup and saucer, October 1901, may be carried out in various enamels but is very good in blue and green. Also design in enamel by Emily F. Peacock, July 1902.

For lustre, Miss Mason's design for coffee set could be used by a beginner to good effect on a tall straight vase or one shaped somewhat like coffee pot, or on stein. The greatest difficulty would be in tracing and placing correctly the design on the piece of china. After that, outline in black paint, then put on gold where gold is indicated.



NATURALISTIC ARRANGEMENT

GRAPES



SEMI-CONVENTIONAL TREATMENT

(Treatment page 204)

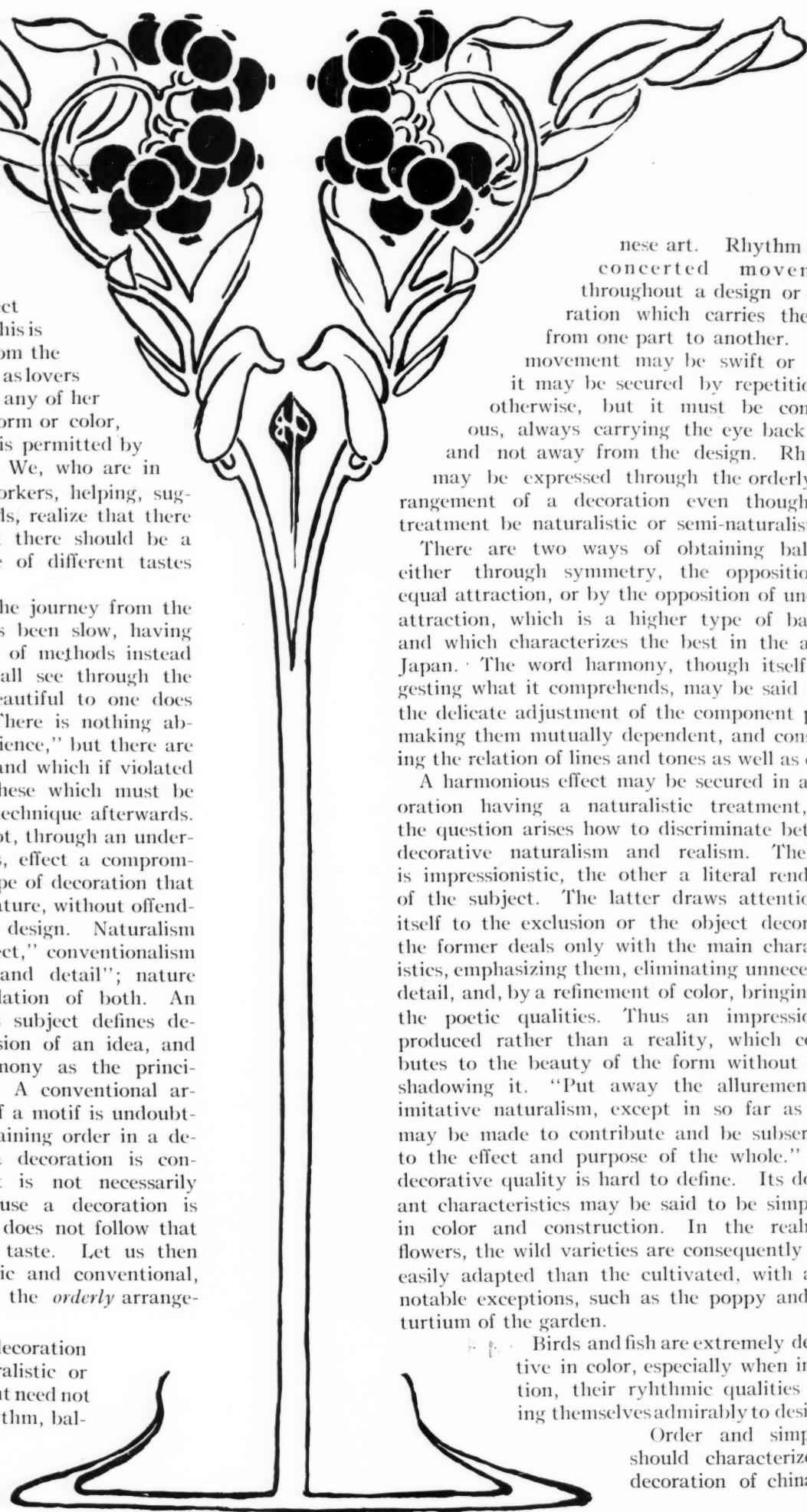
*Annette Barclay Taylor*

IS there not more than one legitimate type of decoration? After all that has been written on this subject in favor of conventionalism, this is still the cry that goes up from the vast number of students, who, as lovers of Nature, loath to sacrifice any of her charming irregularities of form or color, plead for more liberty than is permitted by the canons of pure design. We, who are in touch with this army of workers, helping, suggesting, supplying their needs, realize that there must be compromises; that there should be a platform upon which those of different tastes may meet.

For the majority of us, the journey from the natural to the abstract has been slow, having been begun with the study of methods instead of principles. We cannot all see through the same eyes, and what is beautiful to one does not appeal to another. "There is nothing absolute in art, art is not a science," but there are principles which govern it, and which if violated lead to confusion. It is these which must be studied first, methods and technique afterwards.

Now let us see if we cannot, through an understanding of these principles, effect a compromise which will result in a type of decoration that will satisfy us as lovers of nature, without offending the advocates of pure design. Naturalism is defined as "truth of aspect," conventionalism as "truth of construction and detail"; nature the inspiration, the foundation of both. An accepted authority on this subject defines design as the orderly expression of an idea, and rhythm, balance and harmony as the principles of order and beauty. A conventional arrangement and treatment of a motif is undoubtedly the surest way of obtaining order in a design. However, because a decoration is conventional in treatment, it is not necessarily orderly or beautiful; because a decoration is naturalistic in treatment it does not follow that it is disorderly or in bad taste. Let us then waive the terms naturalistic and conventional, and take for our standard the *orderly* arrangement.

The Japanese type of decoration bears witness that a naturalistic or semi-naturalistic arrangement need not violate the principles of rhythm, balance and harmony. On the contrary these principles are the basis of Japa-



MOUNTAIN ASH

nese art. Rhythm is the concerted movement throughout a design or decoration which carries the eye from one part to another. That movement may be swift or slow, it may be secured by repetition or otherwise, but it must be continuous, always carrying the eye back into and not away from the design. Rhythm may be expressed through the orderly arrangement of a decoration even though the treatment be naturalistic or semi-naturalistic.

There are two ways of obtaining balance, either through symmetry, the opposition of equal attraction, or by the opposition of unequal attraction, which is a higher type of balance and which characterizes the best in the art of Japan. The word harmony, though itself suggesting what it comprehends, may be said to be the delicate adjustment of the component parts, making them mutually dependent, and considering the relation of lines and tones as well as color.

A harmonious effect may be secured in a decoration having a naturalistic treatment, but the question arises how to discriminate between decorative naturalism and realism. The one is impressionistic, the other a literal rendering of the subject. The latter draws attention to itself to the exclusion of the object decorated, the former deals only with the main characteristics, emphasizing them, eliminating unnecessary detail, and, by a refinement of color, bringing out the poetic qualities. Thus an impression is produced rather than a reality, which contributes to the beauty of the form without overshadowing it. "Put away the allurements of imitative naturalism, except in so far as they may be made to contribute and be subservient to the effect and purpose of the whole." The decorative quality is hard to define. Its dominant characteristics may be said to be simplicity in color and construction. In the realm of flowers, the wild varieties are consequently more easily adapted than the cultivated, with a few notable exceptions, such as the poppy and nasturtium of the garden.

Birds and fish are extremely decorative in color, especially when in motion, their rhythmic qualities lending themselves admirably to design.

Order and simplicity should characterize the decoration of china for



DECORATIVE STUDIES OF FISH

## KERAMIC STUDIO

table service and here must be considered not only the effect of the single piece, but of a number of pieces upon each other.

Mrs. Safford's arrangements of the grape motif on page 62 of the July number are interesting examples of rhythm and balance, coupled with a decorative or semi-naturalistic treatment. An orderly and most pleasing arrangement may be obtained by a repetition of one such motif.

Border decorations are particularly appropriate to plates. A pleasing compromise in borders is a combination of the abstract design with a delicate suggestion of flowers in the background. The design tends to hold the flowers in place, and the effect of the whole is orderly. Let us then at least make our decorations more orderly in arrangement and more decorative in treatment, even though preserving entirely the identity of the motif.

So far, we have considered the decoration of objects of use. There is also a class known as objects of art. Here the article should be judged from the standpoint of beauty alone, utility not being considered. Room for interesting experiment thus is afforded in new adaptations and applications, the same principles being carefully observed, for, while art is long, it is also broad, and classifications will multiply to make room for successful experiment.

Considering the illustrations in this number, this article is not likely to be construed as an argument in favor of the naturalistic *as opposed* to the conventional in decoration, rather is it intended to encourage and make room for the conscientious student, who, while not entirely in sympathy with the purely conventional, is nevertheless open to conviction. The desire to make something beautiful is innate, and no effort in this direction should be discouraged, but instead, directed with patience and charity past the mile-stones which mark the development of taste and judgment.

*Henrietta Barclay Paist*

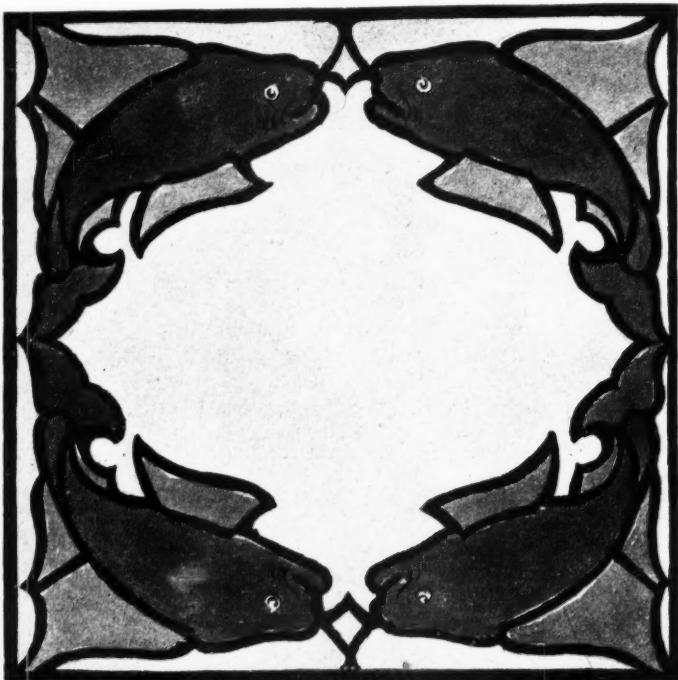
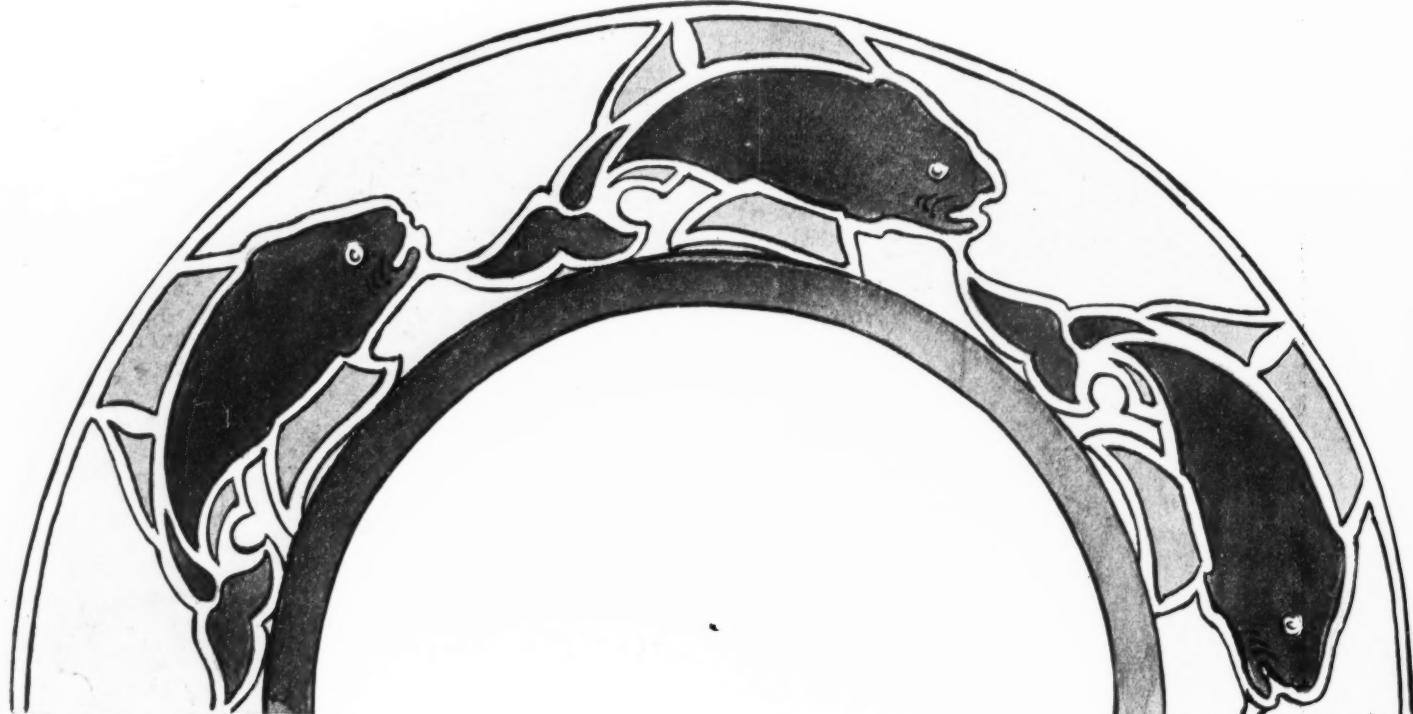


PLATE AND TILE—FISH MOTIF

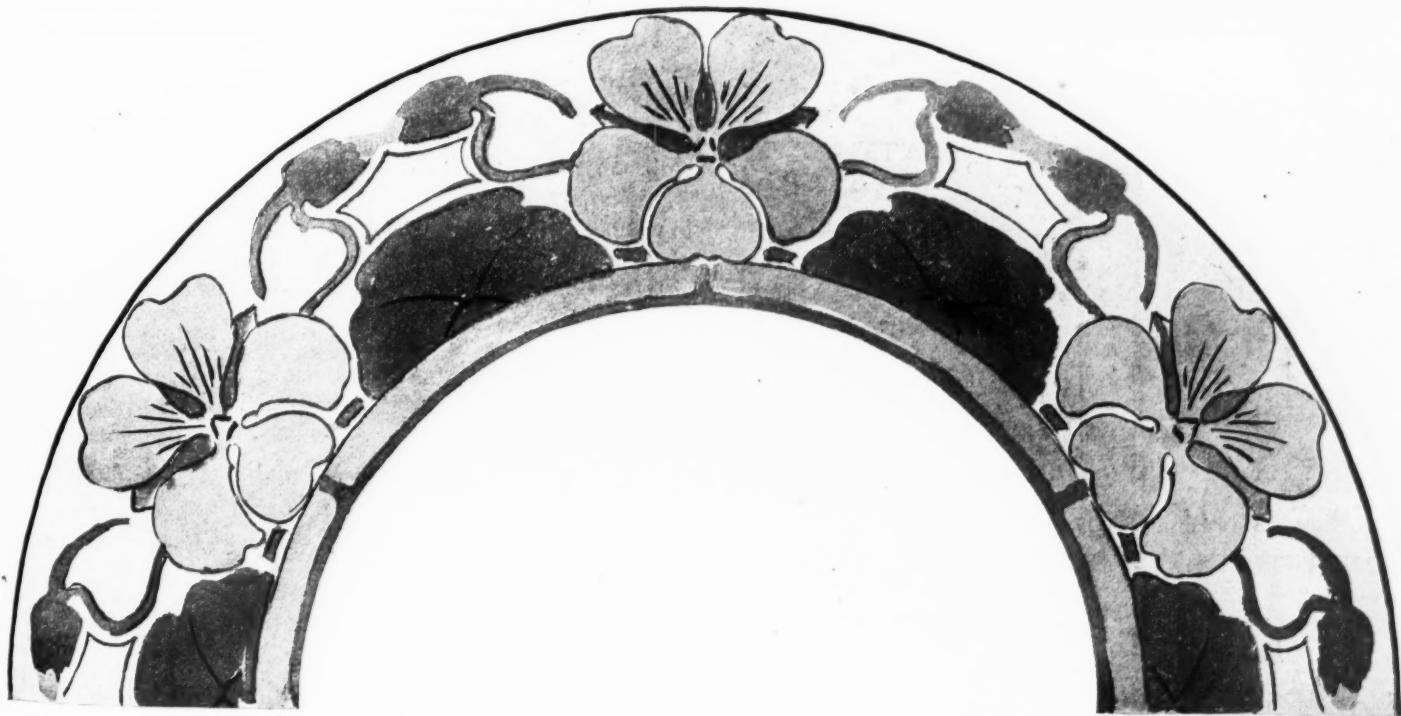
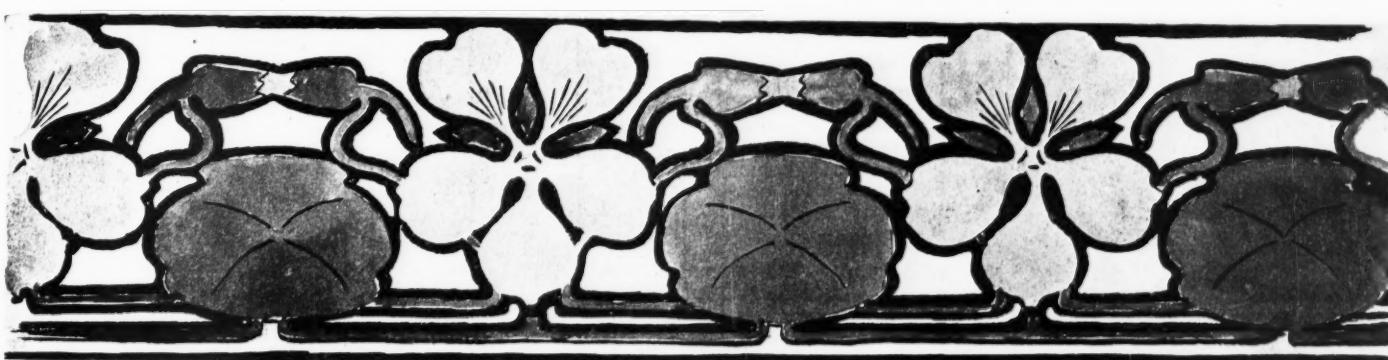
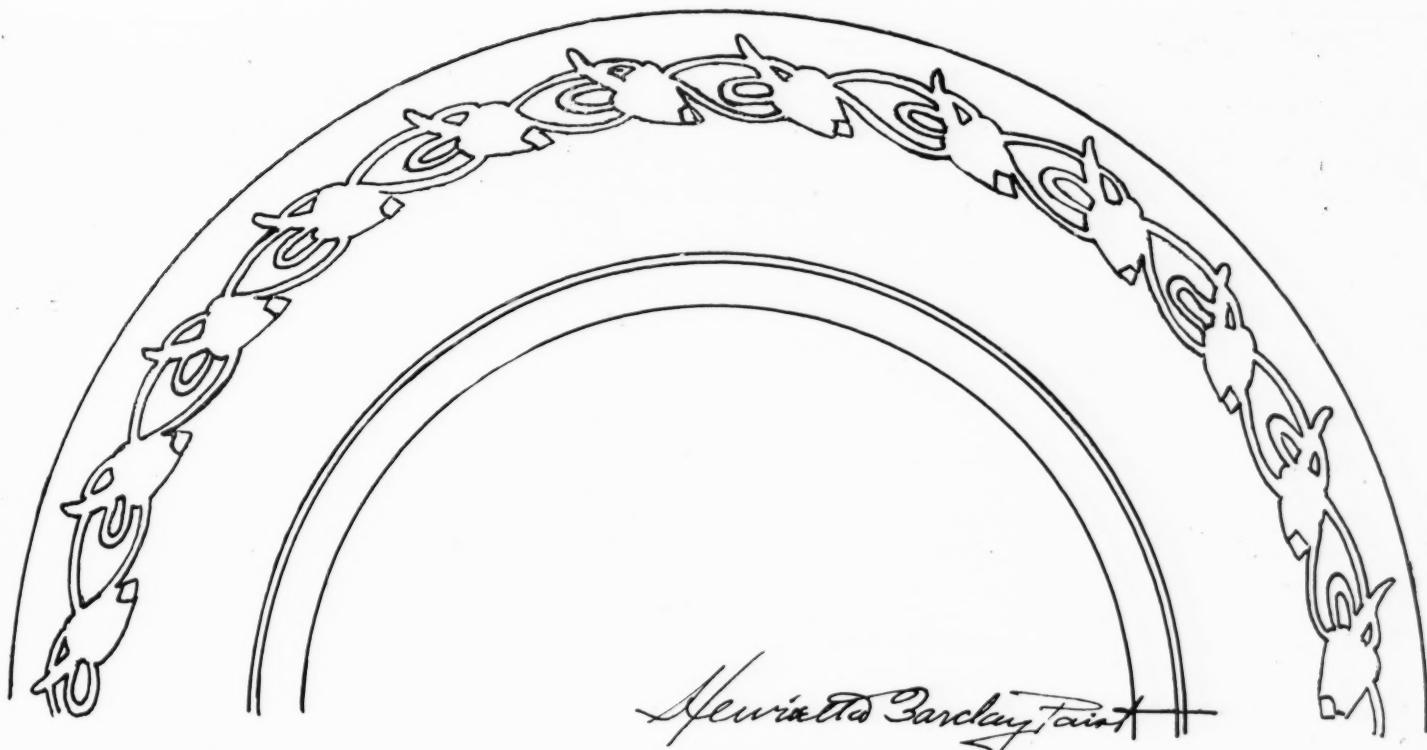
After placing the design, tint all over with Grey Green, outline with Black and fire. Lay a wash of Grey Green over the finish and make the bodies a tone darker by dry dusting with same color.

The outline is so strong as to suggest a path around the design, this will need a second painting, to strengthen and make it uniform; clean out the eyes and fire. The effect is heightened by a wash of Dark Red or Yellow Green lustre over the whole.

The panels, same motif, are problems in rhythm and balance. The color and treatment same as for plate and tile.

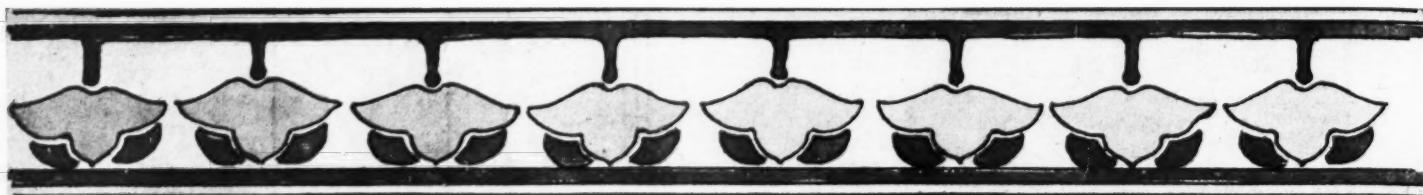


FISH PLATE—HENRIETTA BARCLAY PAIST



NASTURTIUM BORDERS—HENRIETTA BARCLAY PAIST

(Treatment page 211)



## FLAMING BUSH BORDER



## GENERAL DIRECTIONS

OR carrying out the designs a few general directions will simplify and lead to a clearer understanding. In the first place it is understood that the designs, with few exceptions, are traced and outlined on china with India ink before the work is begun. To avoid repetition this is dropped from the individual directions. For outlining, when black is mentioned, Dresden Outlining Black is meant. La Croix Dark Green and Violet of Iron, Dresden Banding Blue and Finishing Brown are satisfactory colors. Outlining may be done either with brush or pen. For delicate lines the pen is best. For strong outlining the brush (a number one tracer) gives the best results. The brush outline expresses more "feeling" than the pen.

Where Neutral Yellow is recommended, Miss Mason's is the most satisfactory, but this color needs thorough grinding. A substitute may be made with a mixture of Ivory or Yellow Ochre and a touch of Black to gray it. If Yellow Ochre is used add a touch also of Deep Red Brown to keep it from turning green. Where Gray Green is mentioned, use the prepared color or, for substitutes, La Croix Dark Green softened with Neutral Yellow and used thin, or Aulich's Olive Green are satisfactory.

The frequent suggestion of the use of Neutral Yellow and Gray Green is because they are so harmonious with the majority of colors. Variety is not so much our aim as harmony, which explains the use of a limited palette.

The promiscuous use of lustres is not favored, but in the painting of butterflies and birds, especially peacocks, the judicious use of lustres will result in the most charming effects.



## BORDERS IN FLAMING BUSH, BITTER SWEET AND MOUNTAIN ASH



EEP Red Brown is used for the Flaming Bush (central plate design) very thin on the calyx and stem and deep on the berry. Blood Red may be used instead for the berry as it is stronger. For the inner band, lay a thin wash of Deep Red Brown with a line of Gold either side.

For the Bitter-Sweet, paint the calyx and stems with Yellow Brown and the berry with Capucine Red. Lay the inner band with Capucine Red (thin), with Gold for a boundary line.

The Mountain-Ash berry is painted with Capucine Red, stems with Olive Green. The color is laid flat in every case and one can with care and practice make one painting do. The outline should be gone over, however, a second time as the color has dimmed the first painting.



## TWO BORDERS—FLAMING BUSH

THESE are two different positions of the same motif, and for the coloring of both see directions for this motif in plate border. A gold background is wonderfully effective if used as a border for steins, the outlines in black must be kept sharp and clean, and left for the third firing. The gold will require two coats.



## MOUNTAIN ASH DESIGN (Page 198)

FOR the adaptation of this design we would suggest the use of a vase or large bowl or stein. The stem may be abbreviated to suit the height of the piece. For a background for this decoration make a choice between Vandyke Brown, Neutral Yellow and Grey Green. The berries are painted with Capucine Red, leaves and stems in Grey Green. The outlining may be done with Dark Green, Violet of Iron or Black.

The berries are not outlined, but a path is formed around them by letting in the background. If the edges are clean and sharp, no other outline is necessary.

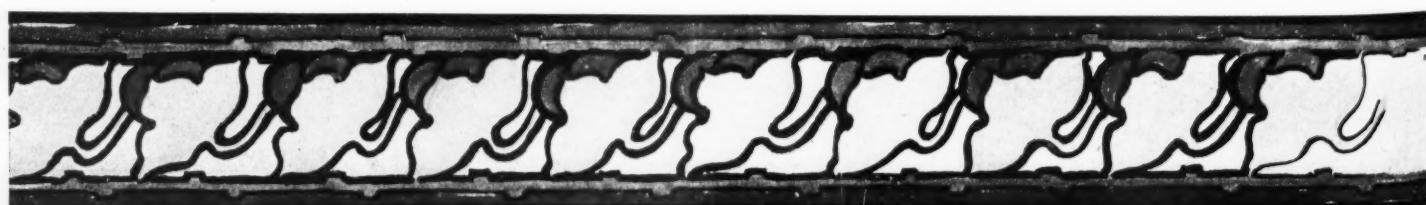


## ANCIENT MARBLE QUARRIES RE-OPENED

THE report that a Swedish company has leased the old quarries in Iona Island, and that their famous white and serpentine marble will soon be placed on the market, calls to mind that the quarries were wrought ages ago. Their output, however, says the Westminster Gazette, has long been limited to a few occasional stones for the purposes of charm and local jewelry manufacture.

The altar in the old cathedral was made entirely of white marble, quarried and cut in the island, and, although there is no record of the material being exported, it is surmised that a similar use had been found for the stone in ecclesiastical buildings elsewhere, both in this country and on the continent.

The marble of which the Iona charms and jewelry are mostly manufactured is of a fine pale greenish hue.



## FLAMING BUSH BORDER

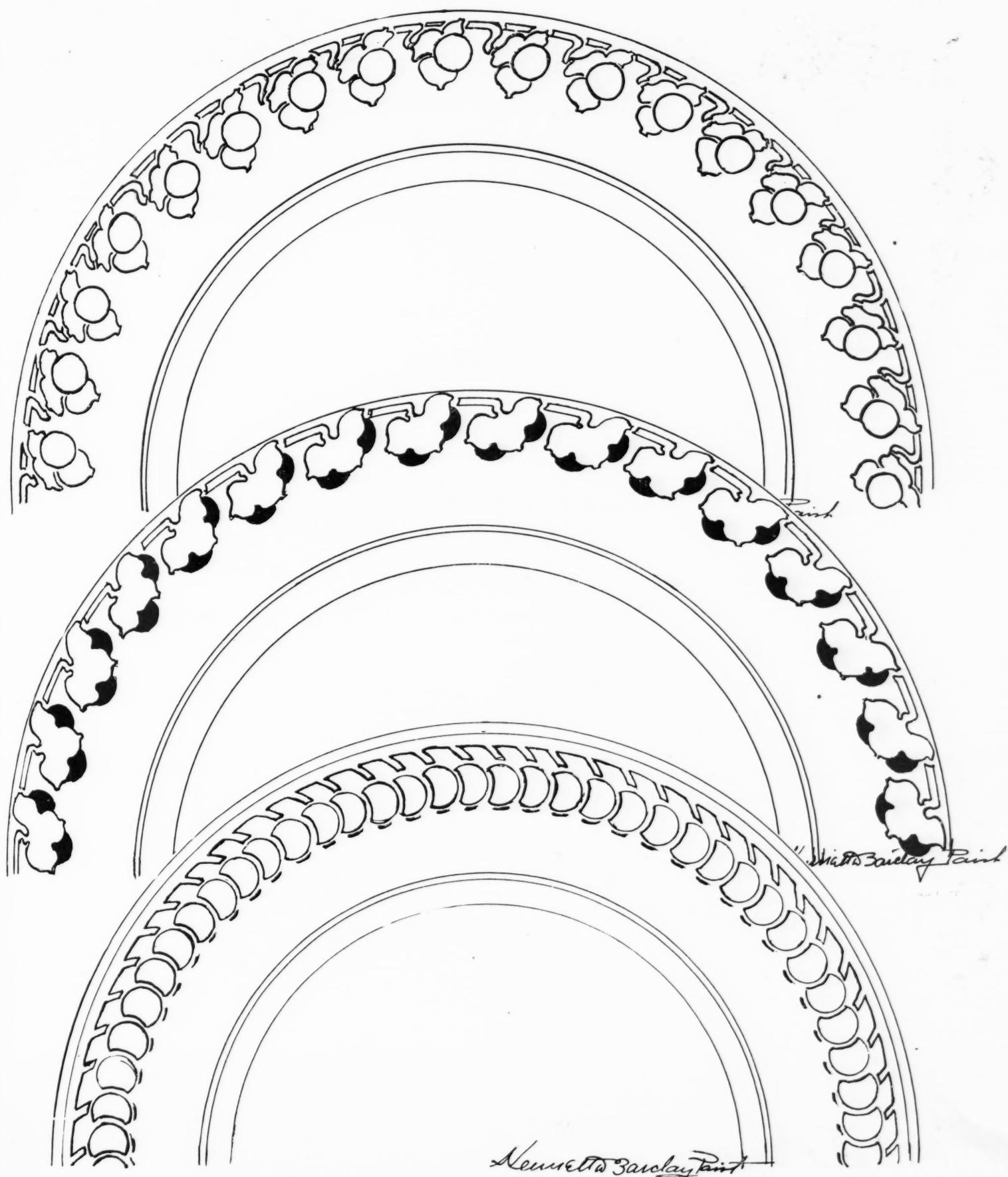
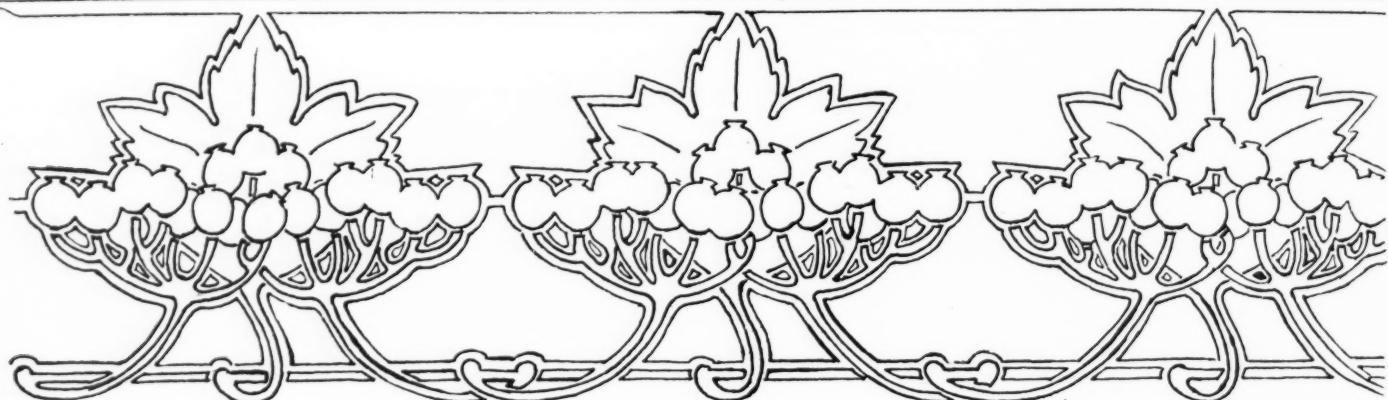


PLATE BORDERS—BITTER SWEET, FLAMING BUSH, MOUNTAIN ASH



*Jeanne de Barclay Tant*

BORDER—HIGH BUSH CRANBERRIES

#### BORDER—HIGH BUSH CRANBERRIES

THE design is intended for a stein, and the treatment is the same as that given for the mountain ash suggested for bowl or vase. It may also be carried in lustres, Orange Yellow for the berries, Dark Green for leaves and stems, and Yellow for background.



#### GRAPE DESIGN (Page 197) Naturalistic Treatment

THIS decoration illustrates the suggestion already made of a conventional arrangement carried out with a naturalistic treatment. The decoration repeats three times on the tankard, and may be carried out in any of the natural colors. The values given in the cut would suggest the Tokay grape, the colors for these being Moss Green, Olive Green, Deep Red Brown and Violet of Iron, a thin wash of Copenhagen Blue being laid on the upper left hand portion next to the high lights. This suggests the bloom of the fruit. The stems are carried out in Yellow Brown, and Shading Brown, the leaves as usual in Olive, Moss and Dark Green. The reverse side of the lower leaf where seen, is first modeled with Copenhagen Blue glazed with Moss Green in second painting. The choice of background is between Grey Green, Vandyke Brown or Ivory, or it may be shaded, beginning at the top with Olive Green, and running into Brown Green, and Dark Green at the base.



#### PANEL OF GRAPES (Page 206)

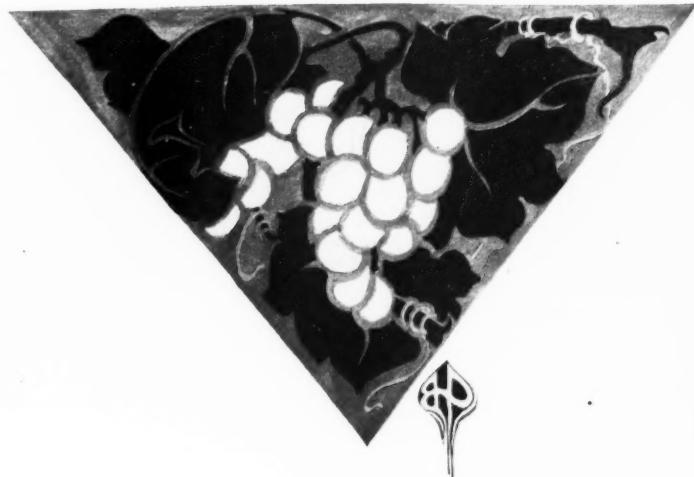
ONE pleasing color scheme for this panel is in Purple, Yellow and Green. Tint the panel with Ivory Yellow to which has been added one-fourth Lemon Yellow, clean out the grapes and leaves, lay in the grapes and with a flat wash of Purple made by mixing one-half La Croix, Violet of Gold (or any Violet preferred), one-fourth Dark Blue, one-fourth Black, lay in leaves with Grey Green, stems, not too dark, with Dark Brown to which a little Black has been added to grey it. After firing, strengthen the design with the same colors keeping the washes flat with the exceptions of the stems which are accented with the original color. Outline the leaves with Dark Green. Another suggestion for this panel would be a monochrome, using grey green background, pale green grapes and darker grey green leaves.

#### GRAPES IN TRIANGLE

IN the original design the unit was large enough to repeat five times on a fourteen inch punch bowl. The present size is adaptable to the cups. A suggestion for its treatment is as follows:

The triangular enclosure would be better omitted, as the unit itself is suggestive of that form. Tint the bowl with Ivory, clean out the grapes and leaves, and dry thoroughly. The leaves may be laid in with Olive Green, the stems with Black and the grapes with Green Gold, the veins of the leaves and the tendrils cleaned out and filled with Green Gold. The same treatment is repeated for the second painting, care being taken to have the edges everywhere clear and sharp.

The leaves and tendrils may be outlined with Dark Green, but the grapes are most pleasing with only the path made by the background. This design may also be carried out in two shades of Gold, using Green Gold for the leaves, tendrils and stems, veining the latter with Dark Green, and the Grapes laid in with Roman Gold. In this case the entire design would be outlined with Black, leaving this to the last firing. If the gold scheme is used a still richer effect is secured by tinting the entire bowl with Dark Green Lustre for a third firing.





Jeanette Barclay Faist

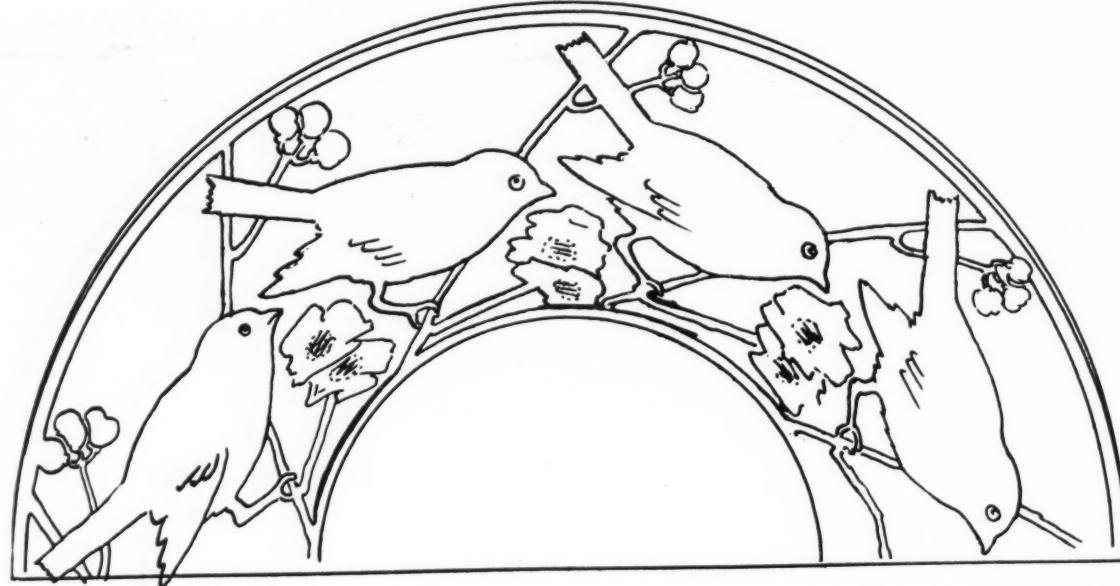
BIRDS AND APPLE BLOSSOMS

(Treatment page 208)

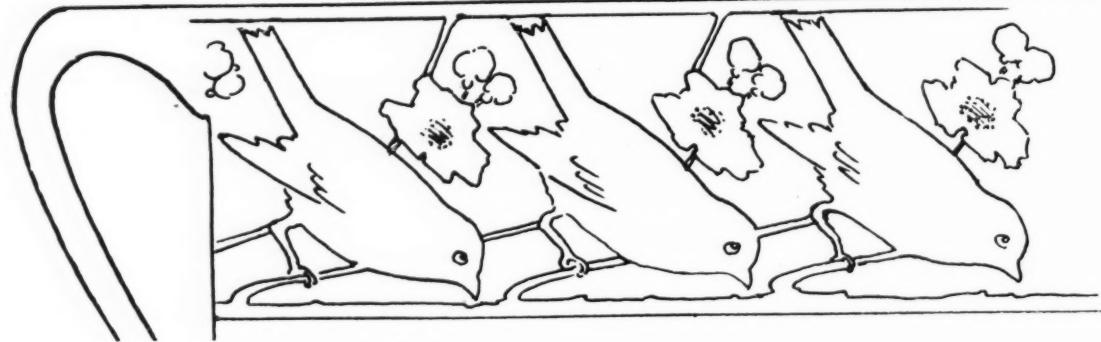


BIRDS AND BLACKBERRIES

## KERAMIC STUDIO

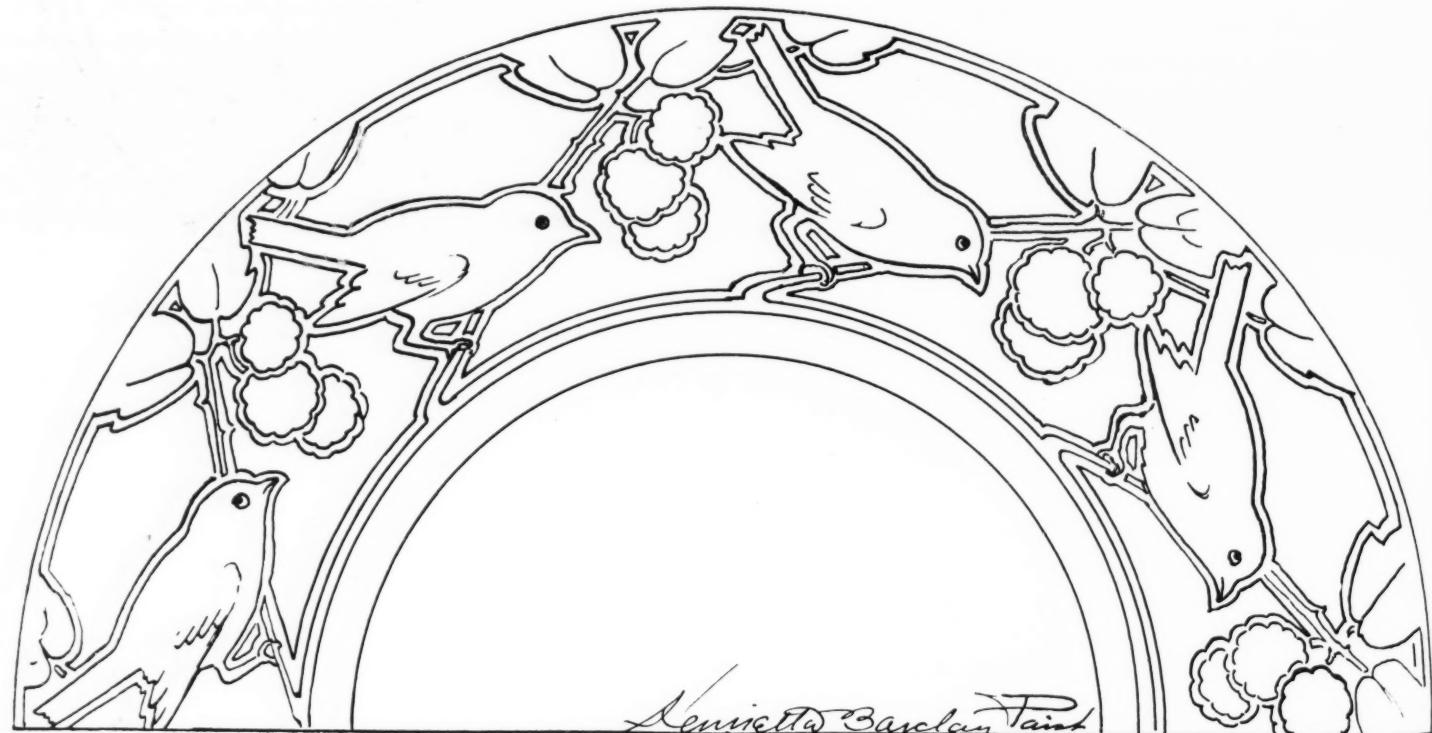


*Henrietta Barclay Paint*



CUP AND SAUCER—BIRDS AND HAWTHORN

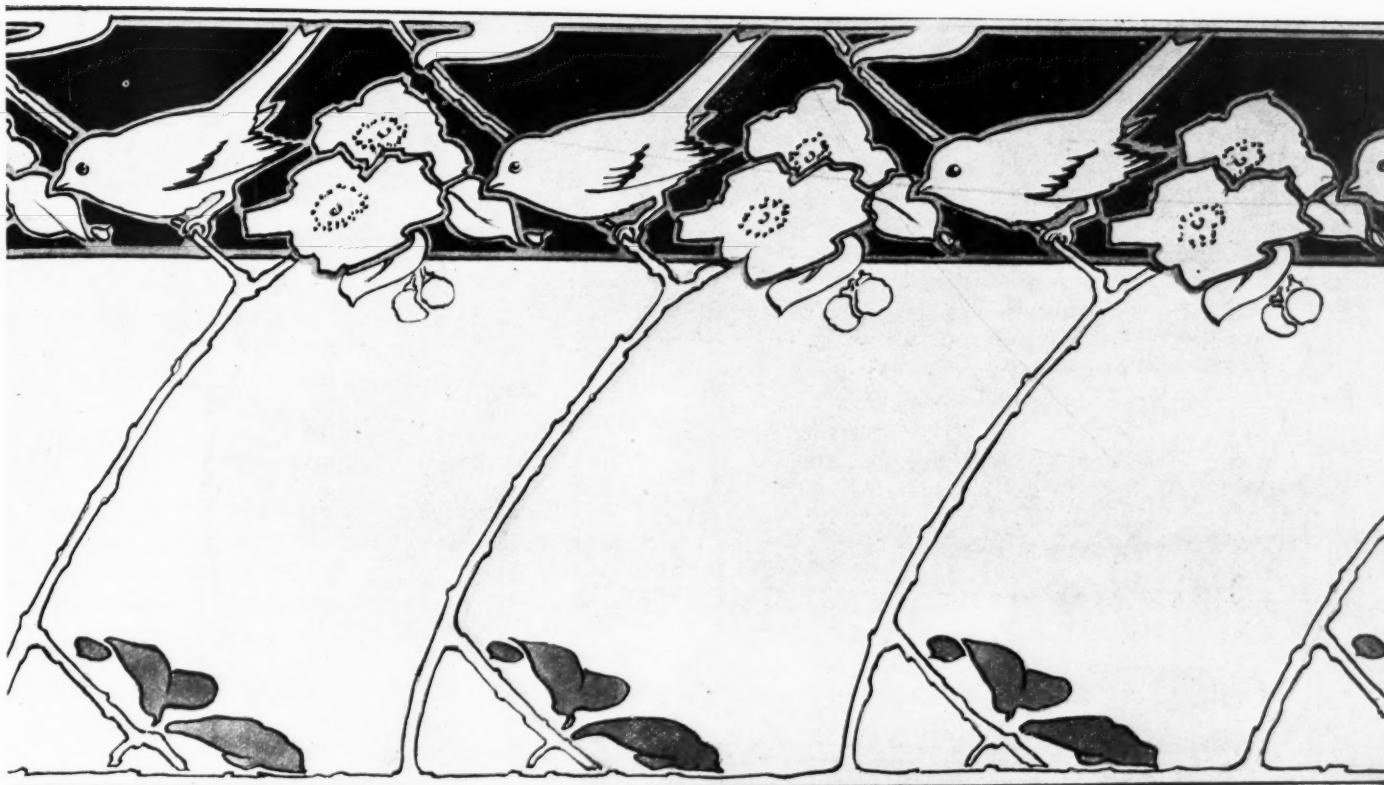
(Treatment page 208)



*Henrietta Barclay Paint*

PLATE—BIRDS AND BLACKBERRIES

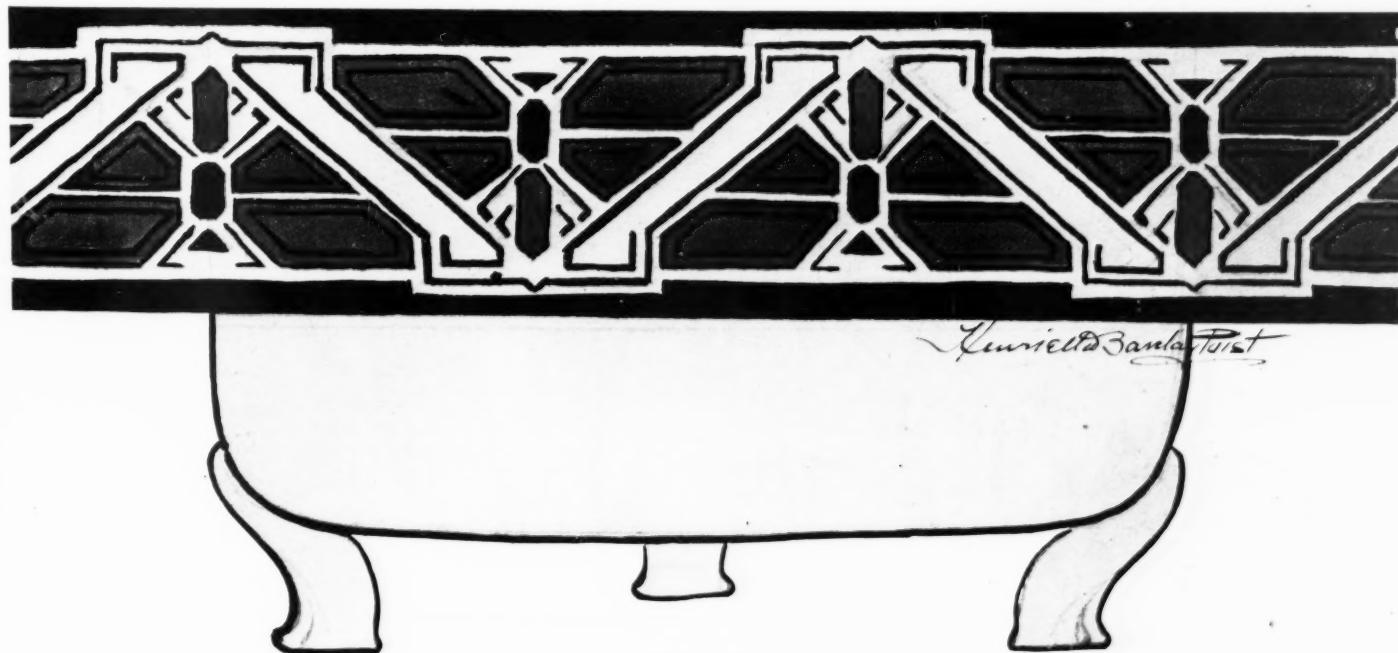
(Treatment page 208)



BIRDS AND APPLE BLOSSOMS—DESIGN FOR STEIN

THIS combination of birds and spring blossoms is a happy one, suggesting bird life in its natural surroundings. This little design may be adapted to a stein, cylinder vase or any article severe in outline. Let us choose Black for the band as a background for the yellow birds and pink blossoms, and for the lower portion and space above the band Ivory or Grey Green, stems in a thin wash of

Shading Brown, leaves in Grey Green, two tones darker than background. Paint the birds and center of flowers in Orange Yellow, markings of birds in Black and the flowers and buds in a thin wash of Deep Red Brown. The path around the design is the color of the lower background, the whole outlined with Black. Orange and Black Lustres are effective for birds and background in place of colors given.



FERN DISH—BUTTERFLIES

THIS design is an abstract rendering of butterfly motif, and because of the use for which it is intended, a treatment in three shades of green is suggested. The body of the dish as well as the background of the unit may be tinted with Moss Green; the wings and the lower part of the body in Olive Green and upper part of the body in Dark Green. The outlining of the legs, antennae and the two bands

confining the border may be either Dark Green or Black. For variation Green Gold may be substituted in place of Moss Green.

The wings will be made iridescent in effect by a wash of Dark Green Lustre, or if Gold be chosen for the background the entire band may have a wash of Green Lustre for the last fire.

## KERAMIC STUDIO



### COLORED SUPPLEMENT

#### POPPY PANEL

N carrying out the treatment for the poppy panel, use Vandyke Brown, Capucine Red, Grey Green and Black.

Tint the panel all over with Vandyke Brown, clean out the leaves, stems, and the pod in the centre of the flower and lay in a flat wash of Grey Green. Paint the stamens with Black, outline the leaves with Dark Green, the flower with Violet of Iron and fire. For the second painting, model the flower with a mixture of Vandyke Brown and one-fifth Capucine Red, strengthen the leaves where they turn over with Olive Green, and the stamens with Black. The effect is more pleasing if the outline is not too sharp.

#### CHERRY BLOSSOM PANEL

For this background use also Vandyke Brown. For the first firing, tint, cut out the flowers and leaves, and dry. Lay in the leaves with Olive Green, stems with Copenhagen Grey, shade the flowers just enough to separate them and outline with Grey Green. Use a touch of Albert Yellow in the centres, and suggest the stamens with Grey Green.

After firing, strengthen the leaves where necessary, shade the stems with Black, strengthen the stamens and outline the leaves with Dark Green.



#### PANEL—BIRDS AND APPLE BLOSSOMS (Page 205)

AFTER placing the drawing, tint the panel with Grey Green. Clean out the bird and flowers, paint the bird with Yellow Brown, greyed with Black, and Black markings. For the blossoms, model delicately with Grey Green and touch the edges of the flowers and the buds with Deep Red Brown, use a touch of Yellow in the centres and Yellow Brown for the stamens. Lay a wash of Olive Green over the leaves and a wash of Yellow Brown and Black over the stems.

For the second firing, wash the bird delicately with Yellow Ochre to which has been added a touch of Black. Strengthen the Black markings again, paint the darkest leaves with Dark Green, strengthen the centres of the flowers, accent the stems with touches of Black, and fire.



#### PANEL—BIRDS AND BLACKBERRIES (Page 205)

LET us choose as a background for this composition a rich yellow. For this mix Yellow Ochre and Orange Yellow in equal parts. The bird will be yellow and black, the Orange Yellow on the breast and head. For the back and wings a mixture of Yellow Ochre and Black, accented with pure Black. The berries are in varying tones of purple and black, using Copenhagen Blue for the lightest ones, modeled with the same. For the darker ones the lights are Copenhagen Blue and the modeling done with a mixture of Dark Blue, Ruby and Black in equal parts. It would be well to suggest an unripe condition in one or two of the smallest berries, this being secured with the use of Moss Green and Olive Green, with a touch of Violet of Iron to suggest the ripening process. The leaves are painted with Moss Green, Olive Green, Dark Green, Violet of Iron and Copenhagen Grey. The reverse side of the leaves painted in the latter color for the first fire, the other leaves

modeled with the first three colors, stems in Moss Green, and shaded with Violet of Iron. In the suggestion of the blossoms after the petals have fallen the center is Albert Yellow, and Moss Green for the sepals, these with the stamens being touched with Violet of Iron.



#### CUP AND SAUCER—BIRDS AND HAWTHORN (p. 206)

**I**F this is carried out in mineral color use Orange Yellow for birds, Olive Green stems, a touch of Deep Red Brown or Rose on the blossoms. Lay the background in Green Gold, outlines and flower centers in Black.



#### PLATE—BIRDS AND BLACKBERRIES (Page 206)

**A**FTER placing the design with India Ink, tint all over with Neutral Yellow. Clean out the design and the path around the design. Lay birds with Albert's Yellow, leaves with Grey Green or Olive Green, berries with a color made by mixing Banding Blue, Ruby Purple and Black, (equal parts), lay in stems with Yellow Brown, make the path around the design and the inner band with Gold. Be sure that the china is perfectly clean before applying the Gold. Now dry thoroughly and outline with Black to hold the drawing. After firing, the birds may be strengthened by having a wash of Orange Yellow. If the leaves and berries seem weak or uneven in color, repeat the wash, using same colors, lay on a second coat of Gold if it looks thin or uneven. Dry, outline again and fire.

The birds may be painted with Orange Lustre; if this is done, leave the Lustre for the third fire as the outline should be perfect and should have been fired twice before the Lustre is applied.



#### PLATE AND BAND—TURKEY DESIGN

**T**INT the borders with Neutral Yellow. After drying shade the birds with Yellow Brown and Shading Brown, leaving the Neutral Yellow for the lightest spots in the tail. For the red part of the head, use Pompadour Red; for the inner band, suggesting grass, the path around the turkeys and the outer border, Olive Green. The outline is Black. After firing, strengthen the color and outlining where they appear to be weak.

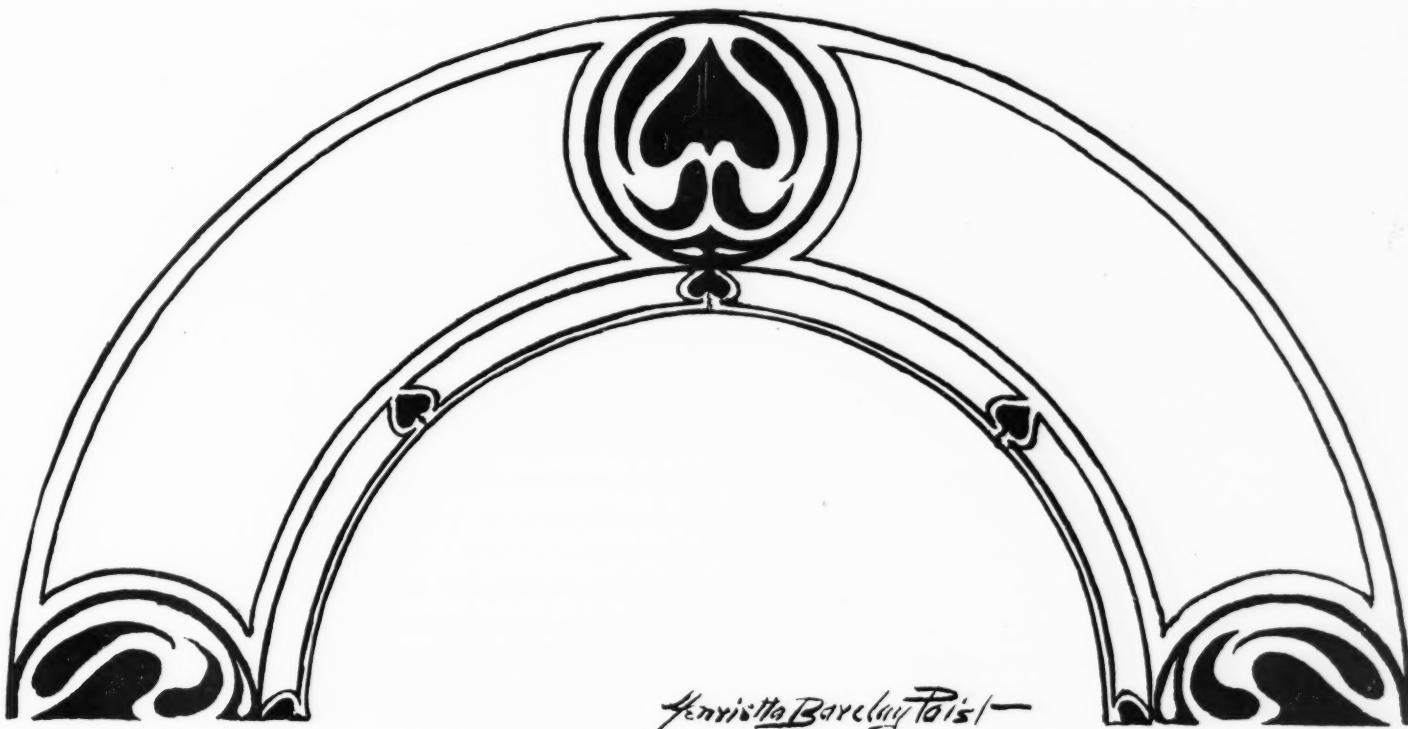


#### INLAID METAL WORK

**R**ECENT advices from England say that Sherard Cowper Coles has invented a new process by which, it is claimed, metals can be burned into one another at a temperature hundreds of degrees below the melting point of any one of the metals, thus enabling new effects to be obtained and also the blending of various metals, which hitherto has been impossible. Inlaid metal work can be produced similar in effect to the finest damascening, or, on the other hand, the process readily lends itself to larger work requiring greater boldness, such as panels.

By a variation of temperature the depth of the inlay can be regulated, and at the same time one metal can be considerably raised above the other, at the will of the operator. Very pleasing effects can be obtained by the process.

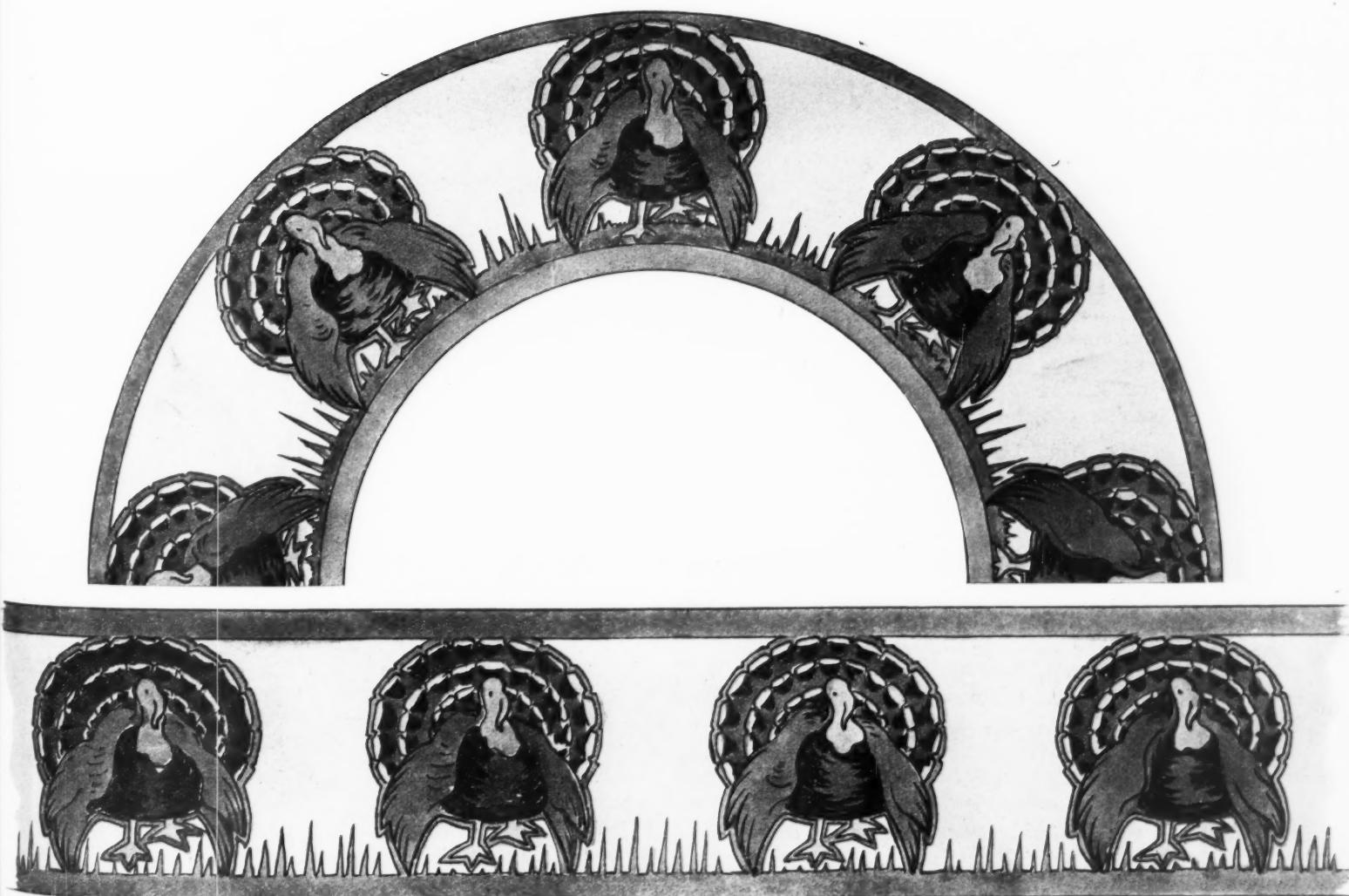
—Jewelers Circular.



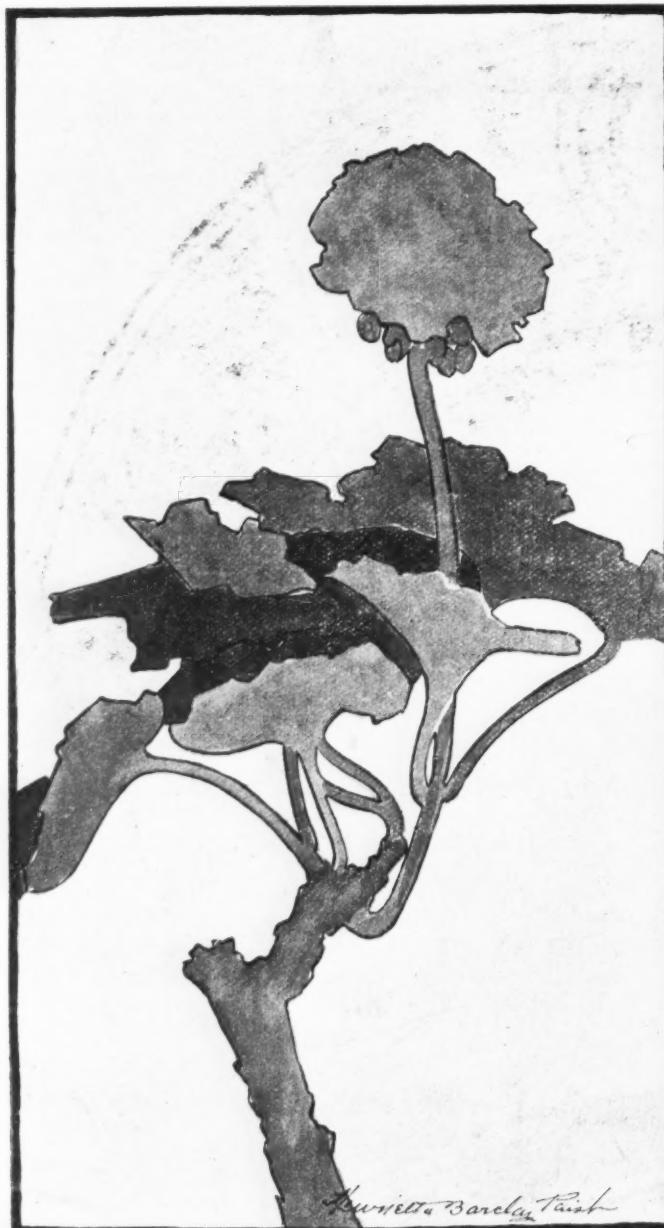
*Fernanda Barclay Poist*

PEACOCK FEATHER MOTIF FOR PLATE DESIGN

(Treatment Page 210)



TURKEY DESIGN FOR PLATE



PANEL—GERANIUM

**T**HIS is just a little composition, purely naturalistic in growth, conventional in treatment and quite Japaneseque in effect. In the original sketch which was twice this size the background was Grey Green, the leaves and stems three tones of Grey Green, the flower a flat wash of Pompadour Red and the branch in Yellow Brown, which had been grayed with Black. The outlines were in Black.

These different panels illustrative of composition may be carried out on china, or in water color on Japanese paper, mounted on some harmonious background, and framed with a narrow molding of black.



PLATE—FLYING GEESE DESIGN

**T**INT the plate all over with Neutral Yellow, outline design and fire. For the second painting, lay over the birds a flat wash of Yellow Brown, accenting with Finishing Brown and Black. For the part of the background indicated by the darker tone, tint with Vandyke Brown. Outline and fire. If the colors are not strong repeat the directions for second painting and fire again.

## PLATE—EAGLE DESIGN

**T**HIS decoration was intended for a ten inch plate, having a two inch border, the inner band being carried into the centre of the plate. This may be done in monochrome in two tones of Copenhagen Grey, outlined with Black, or in two tones of Brown. The unit repeats three times.



## PLATE—PEACOCK FEATHER MOTIF (page 209)

**A**FTER tracing the design, tint the border of the plate exclusive of the design with Neutral Yellow. The central figure of the design as well as the small unit in the inner border are in Black. The light background behind the design is in Moss Green or Emerald Green. The dark spots around the central figure are in Night Green. The enclosing line and all outlines are Black, the panels of the inner band being Moss or Emerald Green. For the second painting strengthen the colors of the design and outline again. This is beautiful in Lustres, using only Black and Dark Green or Yellow Green, with a touch of Orange Yellow in the two little spots at base of unit.



## DESIGN FOR PLATE AND BORDER IN NASTURTIUMS

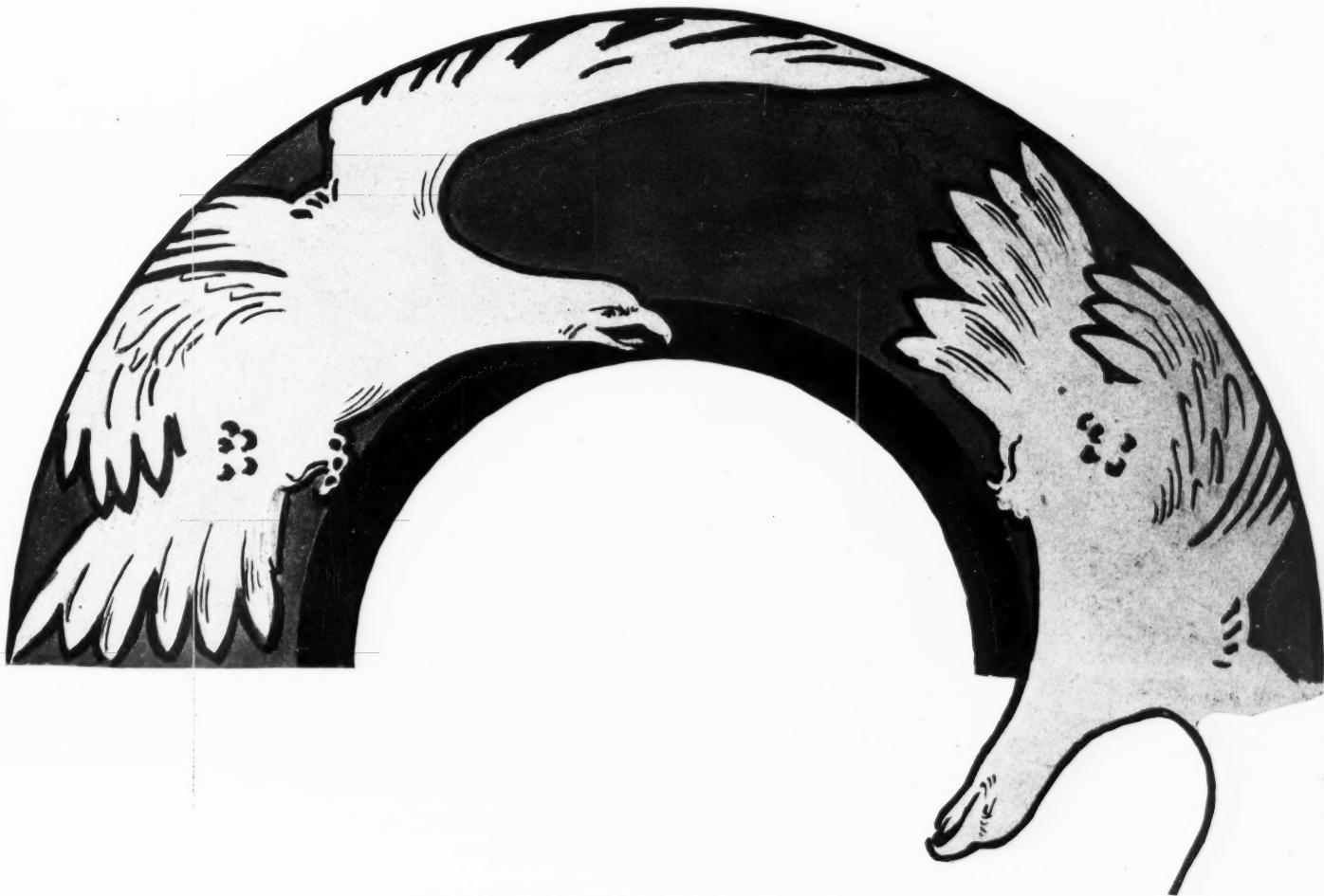
**T**INT with Neutral Yellow, clean the flowers and leaves, lay in the flowers flat with Capucine Red except where the calyx shows through the petals, touch this in with Albert's Yellow.

For the leaves, use Grey Green, laying flat and not too heavy. The inner band is laid on with Capucine and the stems of Grey Green, cut the band at intervals and form a finish to the lower edge. Dry well before firing and outline with Outlining Black or Dark Green. After firing, repeat the wash on the flowers and leaves, outline again and fire. Any nasturtium color may be substituted for the one suggested, as the background tint will harmonize with all. The soft tan color found in some is beautiful and may be obtained by painting with Vandyke Brown and then dry dusting with Neutral Yellow. Vandyke Brown alone is a good nasturtium color.

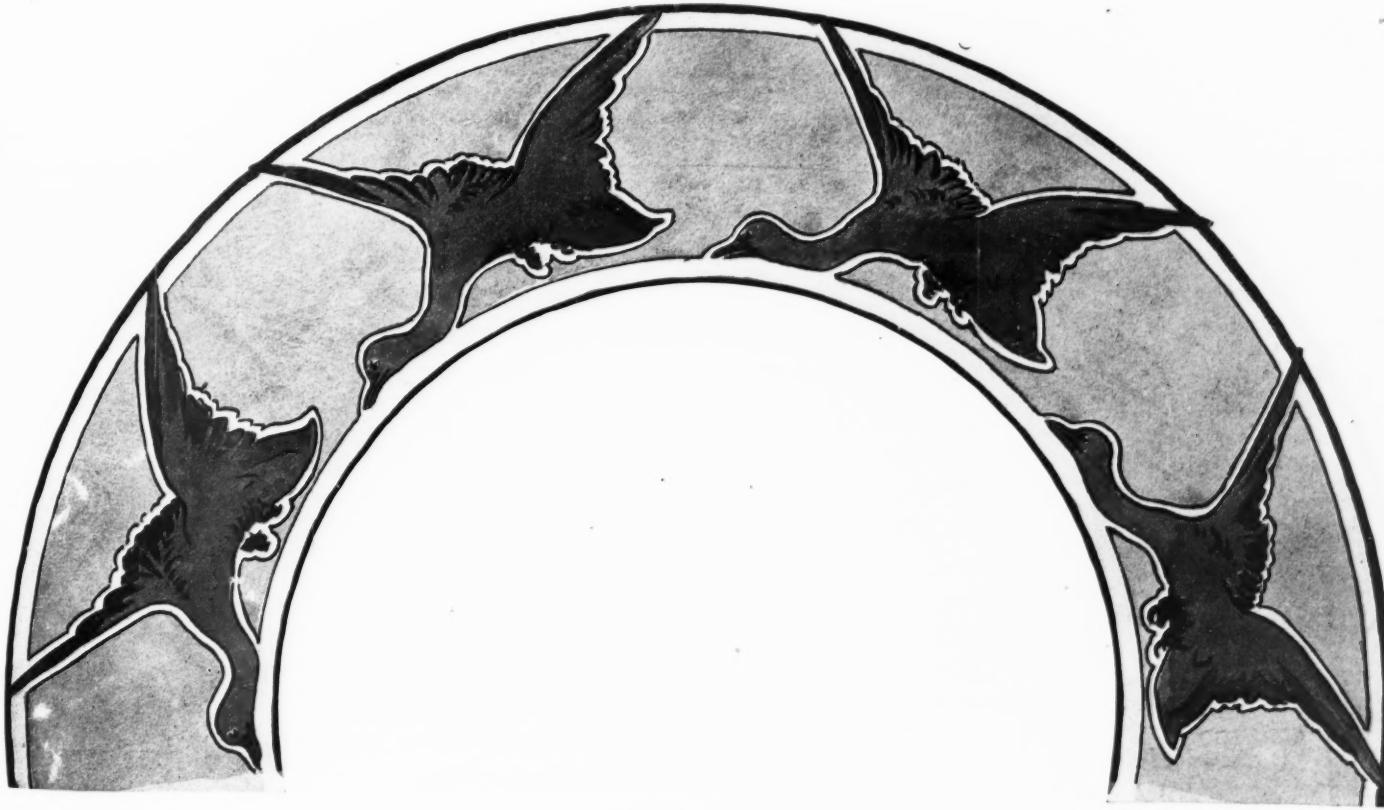


PLATE—NASTURTIUM DESIGN (page 201)

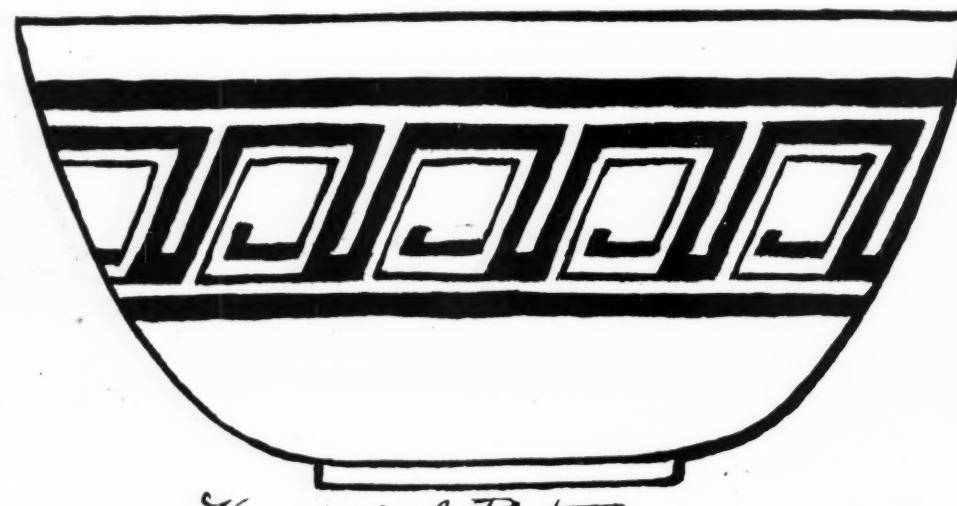
**T**HE stem and calyx of the flowers are in Grey Green, the tip of the bud and the inner band are in Capucine Red, finished on either side with Gold, the outlines Black. Neutral Yellow or Yellow Ochre is the best background for these designs.



EAGLE DESIGN FOR PLATE OR BOWL



FLYING GEESE DESIGN FOR GAME PLATE

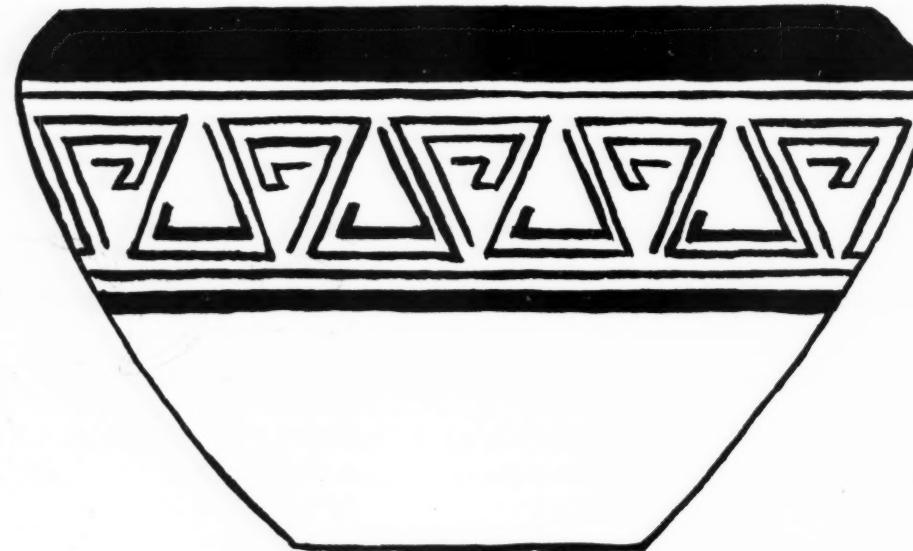


*Honor the Bowlay Past*

#### SMALL BOWL—BYZANTINE MOTIF

FOR the little bowl with border suggestive of the Byzantine motif a combination of Green and Black is effective. Tint the bowl with Moss Green, dry dust, and fire. After spacing, lay in a design (free hand) with Black. The inside of the bowl may be lined with Dark Green

Lustre. Another stunning combination is that of Fry's Imperial Ivory and Black. Proceed in the same way as for the Green and Black scheme, by tinting first with Ivory, then dry dusting to darken the color. Tint the inside of the bowl with Orange Lustre.



#### SMALL BOWL—AZTEC MOTIF

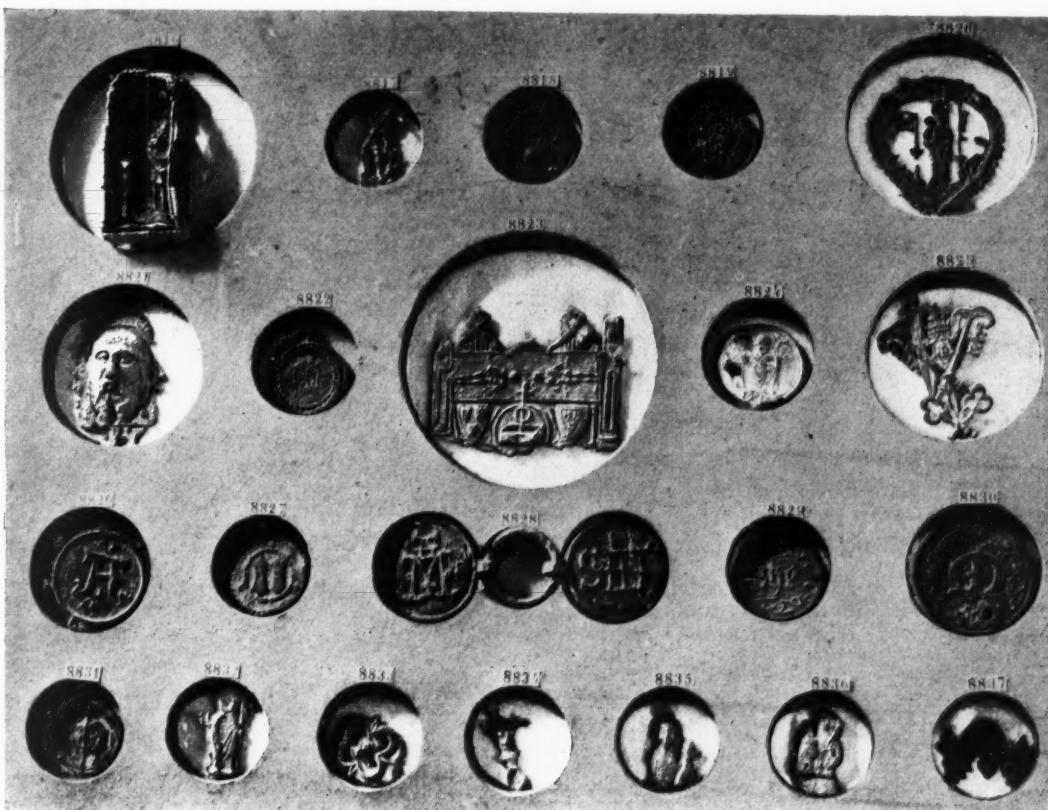
THE little bowl with Aztec border is pretty in Ivory and Black. Tint the bowl all over with Neutral Yellow except for the two black bands. Dry, and paint on the design and

bands, and fire. After firing, the Black only will need retouching. A free hand rendering of this design is entirely possible if the bowl is properly spaced before beginning.

## THE CRAFTS

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.  
Summer Address, care of Keramic Studio Pub. Co., Syracuse, N. Y.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



No. 14

Méreaux, Medals, Coins, Insignia in Pewter, XII, XIII, XIV, Centuries—Cluny Museum, Paris

### ART IN PEWTER

Jules Brateau

(CONTINUED.)

FOR several centuries during the Middle Ages, Western Europe was troubled by wars and internal disorders. There was no security in town or country. The monasteries alone were respected, and there important communities were formed, in which the artisans found a refuge and a place where they might work in peace. Charming objects were executed in these retreats, and it is doubtful whether some of them could have been made under other conditions.

The illumination of manuscripts was one of the mediaeval arts, and we speak of it because tin was used in the process of illumination, in thin pressed sheets; the soft whiteness of the metal showing beneath the interlacing of delicate ornaments. This tin is to-day as bright as when it was applied, while silver would have oxidized.

It was in monasteries that the traditions of civilization were preserved; that letters and arts still flourished in freedom. Thanks to such protection, when peace was finally restored, a galaxy of skilled artisans, sculptors, painters, architects, illuminators, pewterers, and goldsmiths, were ready to work for the newborn *bourgeoisie*, and for a nobility, still restless, but willing to spend its war booty in the decoration of castles.

Security having been assured in cities by the establishment of the Commons, the trade corporations were able

to work in peace. Pewterers fashioned many pitchers, bowls and plates, and, among peasants and people of moderate means, originated the custom of placing on the mantelpiece the utensils of daily use. Out of tin were made the measures for liquids, and other vessels for commercial purposes. Pewterers cast for the middle classes



No. 11

Chalice, Pewter, XIII, Century—Cluny Museum, Paris

## KERAMIC STUDIO



No. 12  
Salt Altar, Pewter, XIII. Century—Cluny Museum, Paris

many dishes of fine shapes, but simple, and with little decoration. We see nothing yet of the beautiful work which makes the glory of the XVI. century. Notwithstanding an abundant manufacture, we do not find any objects modeled and chased in fine relief. But the great development of the industry at that time led to a perfection and quality of work which we do not find in the earlier periods.

When royal ordinances reserved the use of gold and silver for the nobility, and forbade it to the middle classes, the richer men of the latter station had objects made of pewter, which were both useful and sufficiently decorated to be classed as ornaments. These they placed on dressers, so that the beauty and brilliancy of the pieces might decorate the room in which they held their feasts and gatherings.

In addition to utensils for the decoration of dressers, pewterers made small plaques, called *méreaux*, many of which are found to-day. According to G. Bapst, these *méreaux* varied much in shape, purpose, and decoration; they even passed as money in places where such use was authorized. But their most important employment was as badges for members of societies and corporations, or in the markets as a means of supervision, and on merchandise as a sign of guarantee. Some of them were decorated with the effigy and the insignia of the saint of the church in which they were sold to pilgrims. Inscribed on them were the prayers which the saint had the power to grant, and words in remembrance of the pilgrimage. There

were other *méreaux* representing profane or popular subjects.

Tiny boxes were also made, having handles, and pierced with a hole through which evidently a cord was passed, by which to suspend them. As these boxes are often delicately decorated in interesting relief, the constant handling and rubbing has given to the salient points



No. 15  
Insignia in Pewter, XV. Century. (Abbaye du Mont St. Michel—Ed. Corroyer)

a brilliancy of charming effect, while the background has remained dull.

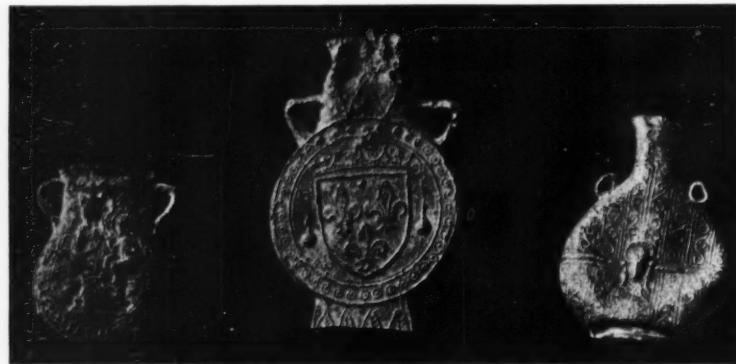
The production of these pewter objects being easy, their manufacture was extensive. In France, as well as in Germany, where the pewter industry became of great importance, the rules of the "Corporation of Tin Potters" were modified or increased as needs required, and when-



No. 16  
Pilgrim Horns, Pewter, XV. Century. (Abbaye du Mont St. Michel—Ed. Corroyer)

ever new objects were manufactured, which had not yet been made of this material. These rules became more and more strict, and there were even some which related to affairs outside the workshop. The master or chief of the workshop was selected after a competition in which he was expected to produce a master piece. The artisans were called "valets."

The book of rules for the different trades controlled by the Corporations was written by Etienne Boileau (1254-1270), but from this it does not follow that pewterers had no rules of their own before that time. They were, it is



No. 13  
XIII. Century. Small ampullæ. Pewter. Traces of gilding found on the XVI. century ampulla Cluny Museum, Paris.



No. 17

Pilgrim bell, pewter, XVI. century (Abbaye du Mont St. Michel. Ed Corroyer.)

true, well scattered over the country, or had taken refuge in monasteries, as already mentioned. Still, if for this reason we find few documents, many small facts and local details reveal to us the existence of an organized industry, which becomes easier to study after these troublous times.

If the XIV. and XV. centuries have left us few specimens worth reproducing, such is not the case with the XVI. century, which, with its unrivaled production of master pieces, has forever ennobled the beautiful metallic



No. 19

Ampulla, pewter, XVI. century. Louvre Museum, Paris.

composition called pewter. We could give an uninterrupted list of charming articles of this period, having harmonious proportions, and notable for fine chasing, and for well conceived decorative designs.

All the museums of Europe possess art work in pewter, those of Nürnberg, Munich and Breslau containing a great variety of specimens. Collections are found also at South Kensington, in the Cluny Museum, Paris, and at the Louvre, where the examples, although few in number, are of excellent quality. The Nürnberg Museum alone, by the variety of its specimens, could illustrate the



No. 20

Box for Holy Oils, pewter, XVI. century. Louvre Museum, Paris.

whole subject of artistic pewter. The last named collection is especially remarkable for an abundance of drinking vessels, pots, tankards, steins, etc.; the production of the Nürnberg pewterers of the XV. and XVI. centuries, the most prosperous period of the industry, being here fully represented, although the quantity of the examples quite obscures the quality of a few really fine pieces.

(TO BE CONTINUED)



No. 18

Ciborium, pewter, XIV. century. Louvre Museum, Paris.

#### ANSWERS TO CORRESPONDENTS

C. K.—Ruby is very liable to flake off if painted too thickly or subjected to repeated firings. It is almost impossible to remedy flaking as each repeated fire is liable to bring new flakes. The only thing to be done is to remove all flakes with a pen knife and repaint and refire, hoping for favorable results. The powdered colors for china are sold by many of our advertisers whose names you will find in our advertising columns, they are all good. Directions for using will be found in the October 1905 KERAMIC STUDIO. "The color palette and how to use it."

H. T.—Your inquiry came too late for the December KERAMIC STUDIO. We have been promised some articles on under glaze painting which will be published as soon as received.

Mrs. R.—In rubbing down old hard paints, use a little more oil of cloves than for powder colors, say 2 drops to 6 of Copiba. When the oil has separated from the color, take it out on blotting paper and then mix the balance with clove and Copiba; oil of lavender can be used in place of turpentine to keep color open longer.

Plattens are used to place or rest on top of cups bowls, etc., so that other pieces may be placed upon them which otherwise might not balance.

M. M. C.—Unfluxed gold may be used over unfired color which is well dried, care must be taken that the gold is not too thin or oily, otherwise it will spread. You can not tint with flux or ivory glaze over a painting in which the iron reds are used, especially flesh tones in which the tints are delicate, the glaze will eat out the reds. A hard fire would probably bring an even glaze over the painting and if the flesh tones paled too much they could be restored by repainting, while in the case of too much flux or glaze it would be next to impossible to restore the reds by repainting.

A. J. L.—So many shapes of china are illustrated in KERAMIC STUDIO it is impossible for us to know where they may be obtained. Write to our advertisers.

In following a color treatment where the ornament is light green, also the background, the ornament may either be in enamel or a shade lighter than ground, with the gold outline it will be distinct enough from the ground.

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